DOCUMENT RESUME

ED 175 046 CS 205 108

TITLE	Beginning an Advanced Placement Course in English Language and Composition.
INSTITUTION	College Entrance Examination Board, Princeton, N.J.
PUB DATE	79
NOTE	51p.
AVAILABLE FROM	College Board Publications Orders, Box 2815, Princeton, New Jersey 08541 ($1.00)
EDRS PRICE	MF01 Plus Postage. PC No: Available from EDRS.
DESCRIPTORS	*Advanced Placement Programs; *Composition (Literary); *Curriculum Development; *English Instruction; *Grammar; Secondary Education; *Writing Skills

ABSTRACT

The purpose of this booklet is to aid those teachers who wish to begin a course in advanced placement English language and composition. Five sections are included that outline different ways of organizing a course in language and composition. The topics discussed are: aims and modes in writing; semantics, structure, and style; argument and rhetoric; a thematic approach; and a multidisciplinary approach. All are based on general topics and include both the study of the process of writing and the reading and analysis of varieties of discursive prose. The appendixes include sample exercises and assignments and a bibliography for teachers. (MKM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

$1.00

ED175046

Beginning an ADVANCED PLACEMENT COURSE IN ENGLISH LANGUAGE AND COMPOSITION

by
the Advanced Placement
English Development Committee

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

College Entrance
Examination Board

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Edition B

CS205108

ADVANCED PLACEMENT PROGRAM OF THE COLLEGE BOARD

CONTENTS

	Page
Introduction	1
I. Aims and Modes in Writing	10
II. Semantics, Structure, and Style	14
III. Rhetoric and Argument	20
IV. A Theme-Centered Course	26
V. A Multidisciplinary Approach	31
Appendix A. Sample Exercises and Assignments	37
Appendix B. Bibliography for Teachers	46

This booklet was prepared and produced by Educational Testing Service (ETS), which develops and administers the examinations of the Advanced Placement Program for the College Board.

The College Board and Educational Testing Service are dedicated to the principle of equal opportunity, and their programs, services, and employment policies are guided by that principle.

Copyright © 1979 by College Entrance Examination Board. All rights reserved.

Permission is hereby granted to any nonprofit organization or institution to reproduce this booklet in limited quantities for its own use, but not for sale, provided that the copyright notice be retained in all reproduced copies exactly as it appears in this booklet.

INTRODUCTION

The Advanced Placement (AP) Program now offers two courses and examinations in English. English Language and Composition and English Composition and Literature. The first examination in the new course--English Language and Composition--will be given in May 1980. The two AP courses are intended to represent the two types of freshman English courses commonly offered in colleges and universities; they are meant to be parallel, not sequential, offerings, and either might be a suitable basis for a year's credit. Consequently, students will take one of the examinations but not both. Those trained in literary study and composition will normally elect to take the present examination in composition and literature. The new examination in language and composition is intended for students who have attained the reading and writing skills generally expected at the end of the freshman year in college but who have not necessarily received training in literary analysis.

The purpose of this booklet is to aid those teachers who wish to begin a course in Advanced Placement English Language and Composition. In compiling it, the Development Committee has attempted to deal with both theoretical and practical questions that face every teacher of writing: Why do we write? How do we write? How do we evaluate writing? What aspects of language and composition are common to all writing courses? What are some ways of organizing a course in language and composition?

Why We Write*

Though legitimately we remind students of the close relationship that exists between what they write and why they write, to suggest that each act of writing is governed by a corresponding single purpose is to oversimplify both the end and the means of the composing process. We write for varying reasons according to the occasion. At times, for example, we may write for wholly personal reasons--to create, to clarify, to assess or affirm our personal points of view. At other times we may write to convey information, to explain a problem or process, to commit ourselves publicly to an idea or to solicit the commitment of our readers. It is important to remember, however, that the following statements may, at one time or another, apply to the composing process, whatever the occasion or purpose.

--Writing is a creative act.

--Writing is an act of discovery.

--Writing is a process of clarification.

--Writing develops confidence.

--Writing makes us better readers.

--Writing is a process of analysis and synthesis.

--Writing records the evolution of our thoughts.

--Writing is an act of responsibility and commitment.

---

*Adapted from comments by Paul Eschholz and Alfred Rosa, The University of Vermont

How We Write*

Prewriting

Collect. Writers know that effective writing requires an abundant inventory of specific, accurate information and a sound knowledge of words and language. The information and knowledge are collected through reading, thinking, observing, remembering.

Connect. Meaning begins to be discovered as pieces of information connect and evolve into patterns. The writer plays with the relationships between pieces of information to discover as many patterns of meaning as possible.

Rehearse. In the mind and on paper, the writer follows language toward meaning. The writer pays careful attention to words, their denotations and connotations, their sounds and their history. The writer will rehearse titles, leads, partial drafts, sections of a potential piece of writing to discover the voice and the form which lead to meaning and which communicate that meaning.

Writing

Draft. The writer completes a draft, usually as fast as possible, often without notes, to find out what the writer knows and does not know, what works and does not work. The writer is particularly interested in what works, because most effective writing is built from extending and reinforcing the positive elements in a piece of writing.

---

*Adapted from comments by Donald M. Murray, University of New Hampshire

Rewriting

Develop. The writer explores the subject by developing each point through definition, description, and, especially, documentation that shows as well as tells the writer, and then the reader, what the piece of writing means. The writer usually has to add information to understand the potential meaning of the drafts and often has to restructure them.

Clarify. The writer anticipates and answers the reader's questions. At this stage, the writer cuts everything that is unnecessary and often adds those touches characteristic of the writer's personal style. They produce the illusion of easy writing which means ease of reading.

Edit. The writer goes over the piece line by line, often reading aloud, to make sure that each word, each mark of punctuation contributes to the effectiveness of the piece as a whole. The writer uses words most appropriate to the meaning, builds paragraphs that carry a full load of meaning to the reader, and continues to use specific, accurate information as the raw material of vigorous, effective writing. The writer avoids any break with the customs of spelling and language which does not clarify meaning.

Evaluating Writing

Historically, evaluating student writing has been oversimplified to mean assigning a grade to the final draft of a paper. More recently, however, teachers of composition have come to see evaluation as an appraisal, comprehensive in scope and extensive in nature, occurring during all stages of the composing process: prewriting, writing, and rewriting. To obtain the fullest appraisal of an individual's writing, the teacher and student may use a variety of evaluative techniques throughout the composing procedure. Some of these are listed below. Whatever the technique, evaluations should be based on mutually understood criteria.

Comprehensive and incremental evaluation. The goal of an Advanced Placement English Language and Composition Course is honest, informed, and effective student writing in various forms; it will not be reached in the first paper. Competence in single, successive elements of writing is a reasonable expectation and a practical approach. The first papers may be evaluated for their purpose and development alone, then revised until unity is achieved. Students may be alerted to other problems, but the focus for evaluation should be narrow. An evaluation of the second writing assignment will include purpose and development but will also focus on organization, supporting evidence, and clarity. One by one, students' problems can be isolated until a comprehensive evaluation is achieved.

Whole-group evaluation. In this technique the teacher focuses on the general needs of the class and attempts to deal with them in a pre- or postwriting situation. Often, samples of student writing provide a basis for discussion or exercises.

Evaluation by students. Respect for students and their work provides the basis for this method. The students know when their work is to be evaluated and agree to the process. The students' task is to identify strengths as well as weaknesses in an essay and then to build on the strengths and correct specific weaknesses. Criteria must be explicit. Though written comments may prove helpful, class discussion and problem solving are sometimes more enlightening and efficient than individual suggestions for improvement. Paired students, small-group workshops, and class analysis and discussion may address student writing by using individual papers, reproduced copies, or overhead projector transparencies. Evaluation may be as general as ranking four or five papers and explaining the reasons for such ranking, or as specific as recommending several different ways an error may be avoided or corrected.

Conferences. Teacher-student conferences permit the exchange and clarification of ideas before and after a paper has been read critically by the teacher, at which time plans for revisions may be outlined. Students should be encouraged to keep a record of suggestions received during each conference. The most serious constraint in the use of this technique is time. Large classes and busy schedules prevent the convenient arrangement of conferences, but inventive teachers who realize the value of this technique nearly always find ways to use it. Some typical approaches follow:

(a) Schedule conferences only for those students needing the most attention.

(b) Schedule short conferences during class time while students are involved in other classroom or library work.

(c) Schedule conferences only after a student has written a series of essays, when both the teacher and student are prepared to generalize about strengths and weaknesses.

(d) Pair students with similar strengths or weaknesses and conduct small-group conferences.

(e) Use 15 to 20 minutes of class time at regular intervals, say, once a week, to see students with special needs.

(f) Have students prepare for conferences by identifying their most serious problems in a particular essay.

Aspects of Language and Composition Common to Any Advanced Placement Writing Course

Although the sequence and the substance of writing activities may vary from teacher to teacher, the goal of any Advanced Placement writing course will remain essentially the same: to develop the students' awareness of language and to sharpen their skills in effective writing and critical reading. The course should also encourage students to develop individual styles adaptable to different occasions for writing in college.

Whatever the shape of the course, then, it will include both the study of the process of writing--from the discovery of the topic to the preliminary drafts to the final edited draft--and the reading and analysis of varieties of discursive prose. As students examine prose samples from various fields and periods that can serve as models of effective styles, they should practice a variety of writing assignments calling for the use of different styles and tones: essays written in and out of class, timed and untimed writing, journal writing, research essays, and planned and impromptu writing with topics suggested by the students themselves.

Through the organized study of the structures of sentences, paragraphs, and larger discursive patterns, students are introduced to the semantic, structural, and rhetorical resources of the language. Ultimately, they should learn to recognize and work with each of the following:

- o Kinds and levels of diction from the casual to the formal
- o Varieties of sentence structures
- o Logical and functional relationships of sentences within paragraphs and of paragraphs within essays
- o Modes of discourse (narrative, descriptive, analytic)
- o Aims of discourse (informative, persuasive, and expressive)
- o Various rhetorical strategies (the logical, emotional, and ethical appeals)
- o Appropriate relationships among author, audience, and subject

Ways of Organizing a Course in Language and Composition

The five sections that follow---Aims and Modes in Writing; Semantics, Structure, and Style; Argument and Rhetoric; A Thematic Approach; A Multidisciplinary Approach---outline five different ways of organizing a course in language and composition. Teachers may wish to base an entire course on one of them or to borrow freely from among them in planning the year's work. Teachers are, of course, free to devise their own methods of organizing a course and to supplement any of the methods listed here with ideas of their own. Whatever the approach selected, the course should deal with the general topics mentioned in the previous section and should include an appropriate balance between practice in writing and the reading and analysis of prose as well as a balance between exercises and full-scale writing assignments.

I. AIMS AND MODES IN WRITING

This approach examines the aims of discourse (expressive, informative, persuasive) and the modes of discourse (narrative, descriptive, analytic) and focuses on a sequence of topics and activities which move from writing which is subjective and experiential to that which is objective and analytical. It allows the student to practice changing diction, sentence structure, levels of usage, and larger rhetorical patterns within the paragraph and the essay as the student addresses a variety of audiences for a variety of purposes.

Units of Study

Expressive Writing

Students compose themes and essays based on their own experience and interests. Such writing allows students to analyze their own thinking, to increase their fluency of expression, and to clarify their own attitudes toward the world and toward themselves. The use of informal diction in expressive writing may help to make students aware of their own personal language habits and problems. They will come to see that even the most personal writing requires an understanding of point of view, of tone, of the relationship between author and subject. They will realize that organization of details, unity of presentation, and the use of a stated or implied thesis are important concerns even to writers who are writing only to set down their own thoughts and feelings.

Sample exercises.

1. Subject analysis: Duplicate 8 or 10 thesis statements from student papers. Then ask students to categorize each statement according to whether it expresses a fact, a concept, a generalization, or a value:

   1 - Facts 2 - Concepts 3 - Generalizations 4 - Values

   After categorizing the statements, conduct a discussion about the differences between facts and values. Through this exercise, students begin to see what is meant by the "burden of proof" which a writer assumes: There is no burden if there is nothing to prove.

2. Introduce the topic of levels of diction, perhaps by using a system like that of Martin Joos in his book The Five Clocks where styles are categorized as "frozen," "formal," "consultative," "casual," and "intimate".

Discuss this range of usage patterns and encourage students to provide as many examples as possible from their own observations. When the students have a workable understanding of the diction that would correspond to the various classifications, ask them to choose any two or three of the styles and write about the same subject in each of those styles.

Informative Writing

The student writing informative essays assumes a greater responsibility for logical communication with the audience. The student increases the sense of distance between writer and subject and may make use of a plainer, more con-

trolled style. In an informative essay, the writer may need to report, describe, explain or clarify, to make use of a calculated, logical presentation of ideas, and to adopt a direct and economical style. The informative writer must be particularly aware of the difficulty a prospective audience may have in understanding the writer's ideas. The writer may be obliged to edit the text several times, always in an attempt to make the communication clearer.

Sample exercises.

1. The following pair of assignments will enable a student to move simultaneously from the narrative to the expository mode, from the expressive to the informative aim: (1) a short fable with an expository statement at the end (2) a description of a literary character which ends with a literal statement of the character's most obvious trait.

2. Exercises such as the following encourage the student to economize language and to adopt a plain style: Describe a simple process, such as "how to care for sports equipment," "how to iron a certain garment," etc. in fewer than 200 words.

Persuasive Writing

Persuasive writing differs from expressive or informative writing in that it seeks to bring about a change of thought in the reader. The persuasive writer should understand how to make use of logical, emotional, and ethical appeals. As in the informative essay, logic and organization, formal diction and syntax, and effective transitions can be important in helping to make

the ideas clear. Although the distinctions among the three aims of writing (expressive, informative, and persuasive) cannot always be clearly demarcated, persuasive writing generally demands the greatest control of language and rhetoric because it not only presents ideas to the reader but also seeks to persuade the reader to accept them.

Sample exercises.

1. Note the range of diction used in different writing on the same subject, such as the newspaper account of death by automobile accident, notice of the same death in an obituary column, and a philosophical discussion of such death in Karl Shapiro's poem "Auto Wreck." After discussing the differences in purpose and appeal, ask students to write two dissimilar accounts of the same event, one in which they report, and one in which they seek to convince.

2. Examine a series of essays in publications such as The Atlantic Monthly, Sport Magazine, The Reader's Digest, The New York Times, or Harper's in which an argument is being presented. Focus on the use of transitional paragraphs to see how the writer controls appeal in moving from section to section of the argument. Then ask students to try revising a transitional paragraph from one of their own papers, this time altering the purpose of the paper and exercising greater control over the argument.

(Other suggested exercises are listed after Section V.)

II. SEMANTICS, STRUCTURE, AND STYLE

This approach to the teaching of writing focuses on the structure of language and its meaning. Beginning with a unit in semantics, the class moves to units on sentence structure and syntax, paragraph organization, and essay development. The students learn to think critically about language and its effects on the reader, to write more coherent, better developed, and more carefully planned prose, and to criticize intelligently the writing of others.

Semantics: Language and Meaning

In a semantics unit, the student explores the symbolic nature of language, gains the ability to select words with a greater understanding of their impact on various readers, and improves his or her vocabulary. The following topics are often included in such a unit:

- Symbol systems and various languages (speech, gesture, clothing; mathematical symbols, graphic symbols; animal language; the changing nature of language; social and regional dialects)
- The differences between spoken and written language
- Denotation and connotation
- Concrete and abstract language
- Literal and figurative language (simile, metaphor, extended metaphor, personification, allusion)
- Tone and the writer's stance
- Clichés
- Slanted language

Syntax and the Structure of Sentences

In a unit on syntax, the student gains the ability to manipulate complex sentence units, to build more "mature" and better-controlled sentences, and to discuss critically the effects of syntactical choice on the reader. Advanced Placement teachers and students should realize, however, that the syntax of language is not studied so that sentences can be broken apart and the pieces named with mechanical accuracy. Syntax and structure are studied in order to increase the writer's range of choice and to understand how different combinations of words produce different effects on the reader. In this unit, the class might explore the following topics:

- Patterns of the sentence (simple--active and passive; compound; complex; compound-complex)
- Coordinate structures (series, parallelism)
- Subordinate structures (adjective, adverb, and noun clauses; verbals; absolutes)
- Graphic representations of sentence structure
- The styles of various contemporary writers
- The styles of various disciplines

Students may be asked to:

- combine a group of given "kernel" sentences into a more readable, more "mature" sentence.
- decompose a long sentence by breaking it into kernel sentences; recompose the sentence by combining the kernels into a new whole; note the differences.

- compose sentences which include appositives, complex clause constructions, etc.
- model sentences on those of several professional writers, substituting their own subject matter and vocabulary but using the writer's original structure.
- discuss the relationship between sentence length and readability.

The Structure of Paragraphs

In this unit, students develop a greater sense of the coherence of carefully planned paragraphs, an understanding of the function of each sentence of the paragraph, and the ability to write their own coherent, unified, and fully developed paragraphs. It may be helpful here to suggest to students the notion of the paragraph as a "macro-sentence" which has a structure very much like the coherent, unified structure of a well-planned sentence. It is also helpful to develop with them some means of graphically representing the structure of the paragraph. Some topics which should be covered are the following:

The "thesis" or "topic" or "controlling" sentence (stated or implied)
Methods of paragraph development (comparison-contrast, cause-effect, definition, analysis, classification, example, illustration, spatial, temporal, question and answer)
Ways of establishing coherence within the paragraph (transitional devices, cue words, lexical repetition and the use of pronouns, structural repetition)

Students may be asked to:

- analyze several expository paragraphs for methods of development and for ways of establishing coherence
- examine the topic or controlling sentences of a number of paragraphs and show how each topic sentence controls all of the other sentences in the paragraph
- write several coordinate paragraphs, then discuss the possible functions of this type of paragraph in a longer piece of discourse
- write several multilevel and subordinate paragraphs, then indicate (with circles, arrows, underlinings) the devices used to achieve coherence; show how the topic or thesis sentence controls each sentence in the paragraph, either directly or indirectly
- imitate two or three paragraphs of professional writers, following as precisely as possible the structural patterns of the sentences and the relation of sentences to one another

The Essay

In any study of the essay, the student should read a variety of forms: personal, narrative, explanatory, argumentative, descriptive, and biographical. The student may be helped to understand the nature and form of the essay by an explanatory book such as Robert Scholes and Carl H. Klaus' Elements of the Essay (New York: Oxford University Press, 1969).

The following list contains authors frequently included in college English courses and in AP courses: Bacon, Montaigne, Swift, Addison, Johnson, Franklin,

Jefferson, Coleridge, Lamb, Emerson, Thoreau, Arnold, Stevenson, Thomas Huxley, W. B. Yeats, T. S. Eliot, George Orwell, Virginia Woolf, E. M. Forster, H. L. Mencken, Lytton Strachey, Edmund Wilson, James Thurber, Lionel Trilling, Margaret Mead, E. B. White, Mary McCarthy, James Baldwin, Dylan Thomas, Susan Sontag, Simone de Beauvoir, John McPhee.

Other writers may be included, together with regular reading of selected magazines or newspaper editorials and reviews of books, plays, and movies. Including the selected works of a single essayist or having students read one magazine throughout the course might also be useful.

A student should be asked to consider the purpose and audience of the essays he or she writes or studies and their organization and structure, including the thesis statement, transitional devices, tone and attitude, style and language. For the longer essays or short research papers of 1,000 words or more, an outline is helpful for both student and teacher in the pre-writing stage. The outline helps to clarify the rhetorical structure, the main points, and the supporting details, and it helps the student to deal with sequence, coordination and subordination of ideas, and to know whether there is sufficient material for the required length of the paper.

The following sample exercises or assignments may be appropriate.

1. Select a passage of narrative fiction that describes an incident, and ask the students to rewrite the selection from the point of view of another observer--a newspaper reporter, a lawyer, a witness, a personal friend.

2. Précis work--that is, reducing selected prose passages of nonfiction to a third of the original length, retaining the main ideas, and using the author's language. These exercises serve a double purpose: They are exercises in comprehension, and they require the student to practice transformations of structures and to use words economically.

3. Write a descriptive passage of a certain area of a school or campus from the different points of view of a principal, a security officer, a student, or a parent.

4. Analyze the language of politics or of a particular pair of political opponents as seen in a pair of speeches. What words do they repeat, emphasize, define, fail to define, or disguise? Examine the concrete-abstract, general-specific, and objective-subjective qualities.

5. Parody the style of a particular writer. This assignment is a sophisticated exercise because it goes beyond general imitation and requires a student to show a thorough understanding of the ingredients of a writer's style.

6. Write an editorial attacking a fault in your school or state government or defending a belief you think should prevail.

(Other suggested exercises are listed after Section V.)

III. RHETORIC AND ARGUMENT

This approach to the study of writing emphasizes the relationship between writer and reader; the controlling aspects of purpose, voice, and tone; rhetorical strategies; and the organization and style of the discourse. Through this approach, students develop their rhetorical skills and their abilities to write persuasively for a variety of readers.

The course might be organized around the five major rhetorical questions outlined below, and students in their own writing should be encouraged to use the questions as guides in pre-writing, writing, and rewriting. The questions are also useful as guides for in-class discussion of assigned readings.

Purpose, voice, and tone

1. Questions for writers

   Why am I writing?

   What purpose am I proposing to achieve (to express my feelings, beliefs; to inform my reader; to persuade my reader to come to a specific conclusion and/or to motivate my reader to take a particular action)?

   What kind of voice should I adopt for this purpose?

   What kind of attitude should I take toward my subject? Toward my audience?

   How do these attitudes control my tone?

2. Exercises

Pick one subject (a national event, a local problem) and write three paragraphs, each one with a different purpose (expressive, informative, persuasive). How does the purpose affect the written product?

Study the letters-to-the-editor column in a local paper over several days and choose several letters on the same topic. What purpose does each writer seem to have? How do you know? How are the purposes different?

Look at the same letters once more and characterize the voice each writer has adopted. How is the voice related to the purpose?

Relationship between writer and reader

1. Questions for writers

What is the intended audience for my writing?

What are the attitudes and assumptions of this audience and how do I expect to influence it?

What does my reader need to know or want to know about my subject? In what order does the reader need my information?

2. Exercises

Have students read two or three assigned essays and analyze the intended audience for each.

Have students write two 15-minute in-class compositions on the same subject for different audiences. Select three or four of them for discussion. Discuss how each writer has conceived of the audience. Discuss the needs each writer addresses.

Rhetorical Strategy

1. Questions for writers

Given my purpose and the needs of my audience, what rhetorical strategies would allow me to appeal most persuasively to my reader?

Logical appeal

What modes of argument shall I use (definition, cause-effect, comparison, authority)? Are any of my arguments fallacious (faulty analogy, false cause, begging the question, ad hominem, ad populum, black/white, guilt by association)? Are my arguments sound? What evidence best supports my arguments? Have I honestly shown both sides of the question? Is my evidence sufficient to support my argument? Is it all relevant?

Emotional appeal

To what emotions shall I appeal (pity, fear, pride, hate, anger, distrust)? Are my emotional appeals legitimate? Are they all relevant? Have I overloaded my argument with emotional appeals?

Ethical appeal

Have I been completely honest with myself and my audience? Have I chosen those rhetorical strategies that I feel are ethical?

2. Exercises

- Assign one topic to the class. Half the students should use a logical appeal, half an emotional. Select several representative papers for

analysis. How are the two strategies different? What are the strengths and weaknesses of each? When are these appeals appropriate? For what kinds of audiences?

- Assign one argumentative topic to the class. Each writer should develop briefly the kinds of evidence he or she thinks is appropriate. Compare. Which are most effective? Why?
- Study several fallacious arguments. What is the fallacy in each? What could the writer do to amend it?
- Read Nixon's "Checkers" speech and analyze it for rhetorical strategy. After the speech has been carefully studied, look at the film of the speech. What new kinds of appeals do you see? How effective is Nixon's argument? Why? Read as much as you can find about the historical situation and the response of the original audience to the speech. Which audiences found it effective? Which did not? Why?
- With the discussion of Nixon's speech in mind, discuss other standards (other than rhetorical effectiveness) by which a piece of writing should be judged.
- Examine propagandistic speeches that attempt to manipulate an audience by using a heavy emotional appeal.

The Organization of Discourse

Questions for writers

Given my purpose, my audience, and the rhetorical strategies I have selected, how shall I organize my discourse?

Introduction. What functions are served by my introduction? How shall I begin?

Body. In what order shall I set out my arguments and appeals? Shall I anticipate and reject counter arguments? How shall I organize my supporting evidence? Should I organize inductively? deductively? What are the advantages of each of these methods?

How can I summarize most persuasively? Is there a final motivating statement I might use to insure that my reader will adopt my viewpoint or will take the action I propose?

Exercises

Study and analyze the organization of several essays. How are the arguments organized? Is the organization effective?

Style and Rhetorical Effectiveness

Questions for writers

Diction. Does my style contribute to the effectiveness of my discourse? Is it highly denotative (appropriate to informative discourse) or highly connotative (appropriate to persuasive discourse)? Have I controlled my connotations effectively through slant? Have I used figurative language carefully? Does each metaphor, allusion, or other rhetorical device contribute to my purpose? To the effect I want?

Syntax. Are my syntactical choices appropriate to the voice I have selected, to my audience, and to my subject? Does my syntax and paragraph organization support my claim to expertise? Have I allowed syntactical errors to mar my argument? Have I varied my syntactic patterns to avoid monotony?

Graphics. My audience will judge me in part by the presentation of my work. Is it graphically correct (punctuation, spelling, etc.)? Is it attractively presented on the page? Is it presented in a way that allows my reader to read it easily?

Exercises

Study the style of several essays by different writers. How would you characterize the style? What particular features do you notice? Are these features rhetorically effective? What purpose do you think the writer had in mind when the writer used these features?

(Other suggested exercises are listed after Section V.)

IV. A THEME-CENTERED COURSE

Organizing a writing course around a specific theme--a historical period or event, a philosophical issue, a historical figure--is a good way to focus the attention of the students and to introduce them to the various purposes and modes of writing. Although the course is centered upon a theme, the main objective is the study of the structural and rhetorical aspects of the writings related to the central topic, and exercises and suggestions included in the previous two sections may also be useful for this approach. Sources might include biographies, autobiographies, letters, editorials, novels, poems, legal documents, essays and works from the fields of history, sociology, psychology, medicine, the physical and biological sciences. Specific topics for a theme-centered course might include Abraham Lincoln and the Civil War, Martin Luther King and the Civil Rights Movement, Watergate, the 1920s, the 1960s, the Darwinian Controversy, the Women's Movement, space exploration.

A theme-centered course will offer many opportunities for team-teaching or for departmental sharing of the approaches to different aspects of the course.

Teachers should assign and study in class a variety of modes of writing, concentrating on the purposes (personal, aesthetic, historical or political) behind the different styles and structures. Writing assignments should help the students to understand and reproduce the rhetorical aims of the reading material. A course should not be planned as an accumulation of facts but as a critical analysis of the uses of language as they relate to a central theme.

The following texts and exercises are suggested for a course centered around the topic of the First World War. Other thematic courses, with appropriate texts and exercises designed to encourage the study and practice of writing, would be equally valuable.

Suggested Texts

History:	Blunden, Edmund	A Passionate Prodigality
	Fussell, Paul	The Great War and Modern Memory
	Lafore, Laurence	The Long Fuse
	Roth, Jack, ed.,	The First World War: A Turning Point in Modern History
	Tuchman, Barbara	The Proud Tower
		The Guns of August
Biography:	Lawrence, T.E.	Selections from Seven Pillars of Wisdom (the Arabian campaigns)
Memoirs:	Graves, Robert	Goodbye to All That
	Payne, Robert	Lawrence of Arabia
	Sassoon, Siegfried	Siegfried's Journey
	Stallworthy, Jon	Wilfred Owen
Prose Fiction:	Cobb, Humphrey	Paths of Glory (including the afterword by Warren Eyston in the Avon edition)
	Hemingway, Ernest	A Farewell to Arms
		"In Another Country"

	Porter, Katherine Anne	Pale Horse, Pale Rider
	Remarque, E.M.	All Quiet on the Western Front
		The Road Back
	Sassoon, Siegfried	Memoirs of an Infantry Officer
		Sherston's Progress
Drama:	Sherriff, R.C.	Journey's End

Poetry: Edmund Blunden; Rupert Brooke; Thomas Hardy; Julian Grenfell; Wilfred Owen; Herbert Read; Isaac Rosenburg; Siegfried Sassoon; Alan Seeger; Jon Silkin, ed., Out of Battle, the Poetry of the Great War

Film: National Educational Television series on World War I

What Price Glory (silent)

King and Country (1964)

Paths of Glory (1958)

Oh What a Lovely War (1969)

The Blue Max (1966)

Other sources: Correspondence, personal and official, from various military memoirs; selected material from The London Times (1912-20) and The New York Times (1917-20), with particular attention to editorials and letters to the editors; individual reports from war correspondents; military orders, legal documents on desertion trials.

Suggested writing assignments:

(a) Reviews of novels, plays, or movies studied during the course.

(b) Essays analyzing the different tones in poems selected from a range of World War I poets. (Brooke and Grenfell compared with Owen and Sassoon)

(c) A newspaper editorial protesting the execution of the central character in King and Country, or defending it.

(d) A paper studying the satire in selected poems and plays.

(e) A comparison of the word choice of Kipling in his poetry with that of Sassoon as they approach the topics of fighting and warfare.

(f) Research paper on a single World War I poet, with a study of the poet's themes and language.

(g) Research paper on different aspects of behavior or attitudes towards war, as observed in the characters of novels or short stories.

(h) An extended definition of honor or courage as observed in the works of fiction or nonfiction read during the course.

(i) A personal letter about a wartime experience.

(j) A letter to an editor, from a civilian or military point of view, protesting some minor inefficiency during wartime.

(k) A research paper on some interesting historical figure of this period: Nurse Cavell, General Haig, General Allenby, President Wilson, T.E. Lawrence.

(1) A descriptive passage of a war scene in imitation of journalistic reports from newspapers of this period.

(Other suggested exercises are listed after Section V and in Section III.)

V. A MULTIDISCIPLINARY APPROACH

This approach to the teaching of writing concentrates on the specific features of the prose styles employed in various professional disciplines such as law, the social sciences, journalism, the natural sciences, and literature. The teacher may wish to concentrate on writing typical of a single field or to include examples of prose drawn from several disciplines. Source materials may be available from departments of business, science, or social studies or may be found in periodicals like Business Week, The New Yorker, Scientific American, or The New York Times Magazine. It may also be possible to make effective use of team teaching in a multidisciplinary approach, asking teachers of other subjects to discuss the particular demands and possibilities open to writers in these disciplines.

Students should be offered the opportunity to choose topics in their fields of interest and to learn the specific methods of exposition which are used in these fields. They should be encouraged to use the dictionary and to learn about the history and specialized use of words. They should consider whether the specialized language, syntax, and methods of organization characteristic of a particular field preclude an understanding of the text by the nonprofessional. The ultimate purpose of this approach is to deepen the students' appreciation of the variety of styles available to a writer and to sharpen their ability to write clearly and effectively for a specific audience.

A Unit on Legal Writing

This sample unit considers the nature of legal language and some responsible observations about it.

Diction

The lawyer David Mellinkoff describes legal language as wordy, unclear, pompous, and dull, and shows that "influences most responsible for wordiness in the law have lost their original force. The redundancies of primitive word magic and metaphysical ritual; the solemn repetitions coaxing barbarians to accept an unestablished law, the need and fashion of bilingual duplication; the involvements brought on by the translation of Latin, by Elizabethan literary styles, and by a pay-by-the-word legal economy; the overcautious repeating of the repeated to circumvent the harshness of the law and to mask an ignorance of its content - all of these have burdened the law with language unnecessary, confusing, and wasteful." Precision, brevity, and intelligibility are the evaluating factors to note, but the presence of one factor does not guarantee the presence of another.

Exercises:

1. In a legal glossary or dictionary, have students find the meanings of: "adverse possession," "arraignment," "chattel," "devisee," "due process," "levy," "nuisance," "surrogate," "tort," "writ."

2. Have students examine an apartment rental lease and rewrite it, with and without the use of a legal glossary. Test for precision, brevity, and intelligibility.

3. In any contract, have students count the numbers of Latin, Old and Middle English, Old French and Anglo-Norman words, and substitute modern equivalents for them.

4. Have students read Articles Five and Fourteen of the Bill of Rights, then read Judge Learned Hand's The Bill of Rights, Chapter II. In what specific ways is one clearer than the other?

5. Have students consider the language of a summons to appear in court. Which words are intended to overawe, to impress, to intimidate? Write essays arguing the legitimacy of such language.

6. Count the number of abstract and concrete words in a traffic ticket.

Sentence Structure

Declarative sentences typify the language of legal documents. Simple sentences, when used in legal documents, are usually the base for multiple prepositional phrases, appositives, and verbals. Embedded clauses are common; compound and compound-complex sentences without punctuation (run-on sentences to the grammarian) are acceptable and even necessary accruals to the base sentence ("lessee shall...", "no tax may...", "considerations are..."). Precision, not brevity, clarity, or even grammatical correctness, is the primary consideration.

Exercises:

1. The Constitution of the United States is notable for its simplicity of language, and its clarity, yet interpretations continue to be necessary to the present time. Have students consider the Second Amendment, the

"right to bear arms," its interpretations, the current controversy over gun control, and write an essay of argumentation or persuasion on some facet of their investigation.

2. Invite a lawyer to explain to the class the process of writing a brief.

3. Orderly, logical habits of thought produce coherence in nonlegal writing. Have students read a loan contract, write an outline of its contents, and discuss its coherence.

4. Repetition of phrases is characteristic of legal writing. Show how a legal document, by referring to an initial sentence base or kernel, achieves coherence.

Paragraphing

Written language uses paragraphing to "punctuate" units of thought larger than a sentence. Unlike other professional writing, legal documents often have only one sentence per paragraph so as to avoid the appearance of unintended relationships, just as the legal sentence avoids the appearance of division (with run-on sentences).

Exercises:

1. Have a class read several sections of an insurance policy, and count the number of sentences per paragraph. What conclusions can be drawn?

2. When more than one sentence is contained in a legal paragraph, what types of connectors are used between the sentences? What relationships exist between paragraphs? Transitions? Have students write a paragraph on legal paragraphing, and compare their own transitional devices with those of the legal writer.

3. Have students write an essay contrasting or comparing the organizational devices of an old legal document (excerpts from the Magna Carta) with the organizational devices of their own state constitution.

Audience

Legal documents are written for lawyers. Consumer advocates and some attorneys have attacked "legalese" as unnecessarily obscure or even deliberately deceptive. On completing this unit, students should be aware that legal language is not easily simplified, that precise language is not necessarily concise, and that the body of law is in many respects awesome.

Exercises:

1. Students keep a journal of allusions to legal matters or the use of legalistic language by laymen (comedians, television commentators, friends, and relatives). What is the attitude of the speaker? To what degree does the speaker seem to understand the legal transaction? From journal entries students discuss and write on "the case for intelligibility in legal writing."

2. Students research newspaper articles on miscarriages of justice due to misinterpreted or reinterpreted legal language. Has the audience changed?

Voice, tone, tense, analogy, and figures of speech

Emphatic tenses and/or passive voice are common in legal documents like contracts. Lofty tone is characteristic. It is in interpretations and decisions based on the law that analogy and metaphoric language give color and humor to legal prose.

Exercises:

1. Note the analogies in Chief Justice John Marshall's opinion in Gibbons v. Ogden (1824) concerning the nature of embargoes and interstate commerce. Analyze the effectiveness of analogy as a rhetorical device in legal writing.

2. Discuss the use of personification in Justice Oliver Wendell Holmes' dissenting opinion (with Justice Brandeis) in Gitlow v. New York.

APPENDIX A. SAMPLE EXERCISES AND ASSIGNMENTS

A. Diction and language analysis[1]

1. Write an extended definition of a single word or phrase: security, education, progress, propaganda, neighbor, personality, sophistication, good life, wit, tact, race.

2. Analyze the personal associations and general denotation and connotation governing the use of a word or phrase or comparative analysis of similar words: teenager, juvenile, adolescent, guy, gal (suggested in Altick: Preface to Critical Reading, p. 16).

3. Compare and analyze the words used to convey information, tone, and author's views in an article on the same subject in two news magazines (Time and Newsweek, for example).

4. Analyze the diction used, its purpose, impact, and variety or sameness in a selection of advertisements in a single field: automobiles, cigarettes, perfumes, travel, detergents, whiskies, life insurance companies, lingerie, food products, and so on.

5. Analyze favorite words used by a columnist in the newspaper after a study of five of his or her columns. Is the analysis also helpful in determining style? Position? Ideas?

6. Cite concrete, abstract, and connotative words in Hayes' "The Slaughter-House" (or another poem not on a common "poetic" subject) and show how they communicate the poet's attitude to the reader. How does a reader react to the diction and the subject matter? Why?

---

[1]Prepared by Ronald E. Freeman, University of California, Los Angeles

B. Grammar, structure, parts of speech, and sentence patterns

1. Analyze the diction and sentence patterns in a textbook you are using or in a book that is, perhaps, particularly difficult for you. (Or take one that reads easily and compare it with the more difficult.) In your analysis, note the number of abstract nouns used; the kinds of predication used (particularly *is* or passive constructions); the way the writer adds details to his or her sentences (by *which* or *that* clauses, by phrases--verbal or modifying words, by coordinate clauses or phrases, by appositives, and so on); use of verbs (active or passive constructions or active verbs or *is* predication); number of sentences and their comparative lengths to make a single point; use of definition or examples; use of references or quoted materials. Do you have any conclusions about the nature of the style or the pattern of the writing after analyzing three passages spaced throughout the book? This is only one of several types of approaches to both grammar and use of sentence patterns. One could ask the student to label the sentence patterns according to some system: transformational patterns, word-group patterns, and so on. Avoid, however, meaningless labeling without direct connection to the kind of function or meaning the sentence conveys.

2. Analyze the "committing" words and the direction suggested by the predicate in the topic sentence of each paragraph in an essay. Are the words concrete or general? Do the words give content or structural direction to what should follow? How many words or sentences are needed to follow through with the general idea contained in a too general commitment? Rephrase the committing sentences so that the paragraph to follow will have a clearly defined topic.

3. In a comparative study of the sentence patterns in two essays on language, note the use of subordination patterns, predication, use of modifiers--words or phrases--before or after nouns or verbs, active-passive constructions and their effect, abstract-concrete subjects, use of coordination, and sentence lengths and rhythms.

4. Imitate the style of a particular writer (for the imitative aspect and for the experience of learning the ingredients of the style--particularly, here, the sentences).

5. Compare a direct style with a more complex or figurative style. (When possible, use the same general topic or subject, or perhaps a poem and a prose account.)

6. Find a prose passage of about 100 words and write an essay explaining why you find the language of the passage interesting.

C. Paragraphs, rhetorical structure, logic, and stylistics

1. Analyze and evaluate the effectiveness of the sequence of paragraphs in an essay or speech, illustrating how structural unity and semantic coherence are maintained throughout the development by patterning the paragraphs according to some method of analysis and by looking at the development (and unity and coherence) in the relation between topic sentence and development in particular paragraphs. (Also, this assignment can be used in comparing the way content and commitment of the topic demand or suggest certain kinds of paragraph patterns.)

2. Define specific ingredients of style and show how these can be evaluated in a paragraph or two from an essay, novel, or story.

3. Trace the historical development of a single word through the Oxford English Dictionary or dictionaries of various periods and those compiled for particular purposes.

4. Write an original paragraph on topics suggested to you from your reading of a particular essay in which you consciously frame your topic sentence with not only a "committing" word but with also a commitment to a particular direction of development in the paragraph. (Or, write a patterned paragraph using Francis Christensen's subordinate, coordinate, or mixed sequences.)

5. Analyze three paragraphs from different parts of an essay to show how diction, logic, figurative language, analogy, or concrete examples aid in fulfilling the commitment of the thesis or purpose of the writer.

6. Analyze an essay for organization, purpose, means of fulfilling purpose, logical sequence of ideas, key diction, use or absence of figurative language, sentence patterns, and emphasis.

7. Examine two essays in which the same word is a key one (for example, intellectual, education, progress, or modern) and show how each author defines the word, makes it clear to the reader, and adds to the fullness of meaning. What specific ways does each use? Study the structure and logical consistency in a newspaper editorial or letter to the editor.

D. Rhetorical analyses, stylistics, critical evaluation, and unifying language, literature, and rhetoric

1. (The following passage describes a spring morning in London.)

It was a shooting green spring morning, nimble and crocus, with all the young women treading the metropolitan sward, swinging their milk-pail

handbags, gentle, fickle, inviting, accessible, forgiving each robustly abandoned gesture of salutation before it was made or imagined, assenting, as they revelled demurely towards the manicure salon or the typewriter office, to all the ardent unspoken endearments of shaggy strangers and the winks and pipes of clovenfooted sandwichmen. The sun shrilled, the buses gambolled, policemen and daffodils bowed in the breeze that tasted of buttermilk. Delicate carousel plashed and babbled from the publichouses which were not yet open. I felt like a young god. I removed my collar-studs and opened my shirt. I tossed back my hair. There was an aviary in my heart, but without any owls or eagles. My cheeks were cherried warm, I smelt, I thought, of sea-pinks. To the sound of madrigals sung by slim sopranos in water-falled valleys where I was the only tenor, I leapt on to a bus. The bus was full. Carefree, open-collared, my eyes alight, my veins full of the spring as a dancer's shoes should be full of champagne, I stood, in love and at ease and always young, on the packed lower deck. And a man of exactly my own age - or perhaps he was a little older - got up and offered me his seat. He said, in a respectful voice, as though to an old justice of the peace, 'Please, won't you take my seat?' and then he added 'Sir!'

- Dylan Thomas

a. Write only one sentence on each of the following: What specific qualities of the spring morning are indicated by,

"It was a shooting green spring morning, nimble and crocus"

which would not be indicated by,

"It was a wonderful spring morning"?

Which words suggest each of these qualities?

b. Briefly explain the main divisions you would make if you were outlining this passage.

c. What does each of the following phrases contribute to the effect of the division in which it occurs?

"milk-pail handbags"

"the buses gambolled"

"my heart...without any owls or eagles"

"an old justice of the peace"

d. In a short paragraph, define as precisely as you can the different attitudes or reactions of the speaker to his experiences on this spring morning.[1]

2. Eighteenth-century essayists like Madison and Jefferson can be said to have contributed to the discovery and idealization of the "common man." Choose an essay by a later writer who argues for the retention of values which the "common man" seems to threaten. Examine the bases for the positions of the earlier and the later writers and try to explain the later writer's more skeptical view of the rise of democracy.

3. Some authors, writing straightforwardly and not ironically, are nevertheless writing from assumptions which are not explicitly stated. Choose an essay illustrative of this method and examine it for its unexpressed assumptions and attitudes.

4. Assign students to investigate a particular theme or problem that has been treated in various forms of literature--such as science versus literature; science and religion; technical education and its limitation; human values in a pragmatic world; and, of course, the usual various ways of viewing man and man's relation to the world. In this research assignment, use especially poems and stories (or a novel or a drama, if it fits your

---

[1] From the 1961 AP English Examination

theme) as well as the more conventional sources. After ample reading, have students indicate how evidence is presented in various ways; what the distinctive value of each type of literature is; what kinds of evidence they have found to support a particular thesis; and finally a critical evaluation of these means. Obviously, for some teachers, the need for the student's own contribution to the topic might be appropriate. For others, comparison of two sources might point out differences in language, tone, evidence, and methods of presentation. One can also relate such an assignment to logical certitude or to means of persuading. (The many casebooks available on particular subjects or on language are useful for this kind of assignment.)

5. Compare how two writers on the same subject use facts, analogy, figurative language, or sentence patterns to define, describe, and explain the subject.

6. Investigate a scholarly or professional journal or other specialized publication in a restricted field. Analyze the nature of the articles, the common or diverse styles or organizational patterns found, and the kind of diction used to convey information on the technical subject. Use the findings to study clarity, organization, diction, and so on as ingredients of style. This assignment should also include attention to the purpose of the journal, the audience it cultivates, and limits of content. Students might also find how in a variety of fields the principles of cause-effect, comparison, definition, and so on are rhetorical patterns universally a part of our use of language.

7. Using a journal in a special field, compare its scope, audience, contents, and so on with that of articles in "popular" periodicals where the demands

of audience, content, and scope might differ. (A similar assignment in "discovery" can be made with the style and detail of a treatment in a textbook and those found in a "popular" survey.)

8. Write an essay on "How I Judge Good Writing" or "The Importance of Audience or Reader to the Writer" or "The Value of Connotation to the Writer."

9. Study two or more treatments of language for persuasion, for information, figurative language, one from a previous century, one from our own. Examine the shift in diction, sentence patterns, punctuation, and evidence cited. (Consider Noah Webster or Samuel Johnson on dictionaries and a current lexicographer like Philip Grove. The same exercise is possible on almost any subject, a good inductive method for achieving a sense of change.)

10. Compare the difference in requirements to meet the audience and purpose of a writer of fiction, a poet, an essayist, and an advertising writer, on some topic such as honor, love, death, time, or the beauty of nature. (This is an exercise in rhetorical strategy and purpose.)

11. Discuss the logical divisions of "To His Coy Mistress," showing how Marvell presents a persuasive argument. (Or look at the divisions between the general and specific, general and personal, problem and solution, and so on in the logical development of a sonnet.)

E. Sample composition questions from previous AP English Examinations

1. (The students were given some paragraphs from an essay by Santayana.)

In this passage, the author uses a variety of devices intended to persuade. Ask yourself by what means he makes his points. Then write

a careful analysis (NOT a paraphrase) of the passage with special attention to choice of words, phrasing, sentence structure, figurative expressions, tone, and whatever else you consider pertinent.[1]

2. (The students were given a portion of an essay by Pascal, "The heart has its reasons which reason does not know.")

   By carefully developing definitions of the key word in this passage (for example, the automaton, the mind, the heart), write an essay in which you explain Pascal's view of how human beings operate.[2]

3. (The students were given a portion of Orwell's "Some Thoughts on the Common Toad.")

   Write a brief essay in which you demonstrate how the speaker in the prose passage printed above establishes his attitude(s) toward the coming of spring.[3]

4. "A nation writes its autobiography in the uses to which it puts its leisure time no less than in the produce of its industries." Plan and write a careful discussion of the implications of this quotation.[4]

5. "The well-rounded man is the most limited of all species. . . . Life is much more successfully looked at from a single window, after all." Write an interesting and coherent essay upon this topic.[5]

---

[1]From the 1957 AP English Examination

[2]From the 1959 AP English Examination

[3]From the 1971 AP English Examination

[4]From the 1957 AP English Examination

[5]From the 1957 AP English Examination

APPENDIX B. BIBLIOGRAPHY FOR TEACHERS

Barzun, Jacques, Simple and Direct: A Rhetoric for Writers. New York: Harper and Row, Publishers, Inc., 1975.

Berke, Jacqueline, Twenty Questions for the Writer: a Rhetoric for Readings. New York: Harcourt Brace Jovanovich, Inc., 1976.

Berthoff, Ann E., Forming, Thinking, Writing: The Composing Imagination. Rochelle Park, NJ: Hayden Book Co., 1978.

Christensen, Francis and Bonniejean Christensen, Notes toward a New Rhetoric: Nine Essays for Teachers. 2nd ed. New York: Harper & Row, Publishers, Inc., 1978.

Cooper, Charles R. and Lee Odell, editors, Evaluating Writing: Describing, Measuring, Judging. Urbana, IL: National Council of Teachers of English, 1977.

Cooper, Charles R. and Lee Odell, editors, Research on Composing: Points of Departure. Urbana, IL: National Council of Teachers of English, 1978.

Corbett, Edward P. J., Classical Rhetoric for the Modern Student. New York: Oxford University Press, 1971.

Diederich, Paul B., Measuring Growth in English. Urbana, IL: National Council of Teachers of English, 1974.

Eschholz, Paul, Alfred Rosa, and Virginia Clark, Language Awareness. 2nd ed. New York: St. Martin's Press, 1978.

Flew, Antony, editor, Logic and Language. Garden City, NY: Doubleday & Co. Inc., 1965.

Gibson, Walker, Tough, Sweet, and Stuffy: An Essay on Modern American Prose Styles. Bloomington, IN: Indiana University Press, 1966.

Graves, Richard L., editor, Rhetoric and Composition: A Sourcebook for Composition. Rochelle Park, NJ: Hayden Book Company, 1977.

Hairston, Maxine, A Contemporary Rhetoric. 2nd ed. Boston: Houghton-Mifflin Company, 1977.

Hayakawa, S. I., Language in Thought and Action. 4th ed. New York: Harcourt Brace Jovanovich, Inc., 1978.

Hirsch, E. D., The Philosophy of Composition. Chicago: University of Chicago Press, 1977.

Joos, Martin, The Five Clocks. New York: Harcourt Brace Jovanovich, Inc., 1967.

Judine, Sister, A Guide for Evaluating Student Composition. Urbana, IL: National Council of Teachers of English, 1965.

Macrorie, Ken, Telling Writing. 2nd ed. Rochelle Park, NJ: Hayden Book Co., 1976.

Macrorie, Ken, Writing to Be Read. 2nd ed. Rochelle Park, NJ: Hayden Book Co., 1976.

Mellinkoff, David, The Language of the Law. New York: Little, Brown, 1963.

Moffett, James, Teaching the Universe of Discourse. Boston: Houghton-Mifflin Company, 1968.

Moss, Sidney and Carolyn Moss, The New Composition by Logic. Carbondale, IL: University of Southern Illinois Press, 1978.

Murray, Donald M., A Writer Teaches Writing. Boston: Houghton-Mifflin Company, 1968.

Shuman, R. Baird, editor, Creative Approaches to the Teaching of English: Secondary. Itasca, IL: F. E. Peacock Publishers, 1974.

Shuman, R. Baird, editor, Questions English Teachers Ask. Rochelle Park, NJ: Hayden Book Co., 1977.

Squire, James R., editor, The Teaching of English: The Seventy-sixth Yearbook of the National Society for the Study of Education. Chicago, IL: University of Chicago Press, 1977.

Strong, William, Sentence Combining: A Composing Book. New York: Random House, Inc., 1973.

Strunk, W., Jr. and E. B. White, The Elements of Style. 2nd ed. New York: The Macmillan Co., 1972.

Tate, Gary and Edward P. J. Corbett, editors, Teaching High School Composition. New York: Oxford University Press, 1970.

Trimble, John R., Writing with Style: Conversations on the Art of Writing. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1975.

Wittig, Susan, et al., The Participating Reader. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1978.

Zinsser, William, On Writing Well: An Informal Guide to Writing Nonfiction. New York: Harper & Row, Publishers, Inc., 1976.

Development Committee and Chief Reader in English 1978-79

David Waters, University School, Milwaukee, Wisconsin, Chairman
Eddie Pearl DeGraffenreidt, Broward County Public Schools, Fort Lauderdale, Florida
Paul A. Eschholz, The University of Vermont
Angela Graham, Niles Township High School West, Skokie, Illinois
Jan Guffin, North Central High School, Indianapolis, Indiana
Ruth F. Smith, Hofstra University
Susan Wittig, University of Texas at Austin
Alex Zwerdling, University of California at Berkeley

Chief Reader: C. F. Main, Rutgers University
ETS Consultants: Robert J. Jones
Eric Wimmers